

Compositionen für Orgel

von
Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

| | | | |
|--|--------|---|--------|
| Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue. Ten trios for organ.</i>) | M. Pf. | Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>) | M. Pf. |
| Heft 1 | 1 | Nº 7. Intermezzo | 1 |
| Heft 2 | 1 | Nº 8. Alla marcia | 1 |
| Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (<i>Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.</i>) | 4 | Nº 9. Tema variato | 1 |
| Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 3 | Nº 10. Passacaglia | 1 |
| Op. 98. Sonate Nº 4 in A-moll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (<i>Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.</i>) | 4 | Nº 11. Fugato | 1 |
| Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 3 50 | Nº 12. Finale | 1 |
| Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour choeur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i>) | | Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (<i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i>) | 4 |
| Heft 1. Nº 1. Pater noster. (<i>Fater unser.</i>) | | Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 4 50 |
| Nº 2. Jam sol recedit. (<i>Schon weicht der Sonne Flammenstrahl.</i>) | 1 25 | Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i>) | 4 |
| Nº 3. Salvete flores martyrum. (<i>Euch Martirblüthen, Gruss!</i>) | | Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 4 |
| Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelskönigin.</i>) | 1 25 | Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ème Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i>) | 6 |
| Nº 5. Christus factus est. (<i>Christus ward für uns geboren.</i>) | | Partitur | 6 |
| Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (<i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i>) | 4 | Orchesterstimmen | 6 |
| Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 5 | (Duplirstimmen: Viol. I, II, Va. Vc. u. B. à 90 Pf. no.) | 3 |
| Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>) | 4 | Orgelstimme | 3 |
| Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 4 50 | Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 4 50 |
| Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>) | 4 | Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) (<i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>) | 4 |
| Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 5 | Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>) | 4 |
| Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato, Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>) | 4 | Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>) | |
| Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 5 | Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.) | 1 50 |
| Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>) | 4 | Heft 2. (Moderato. Allegretto. Moderato. Alla breve.) | 1 50 |
| Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 5 | Heft 3. (Con moto. Andantino. Adagio. Andantino.) | 1 50 |
| Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>) | 4 | Op. 193. Sonate Nº 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>) | 4 |
| Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 4 | Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i>) | 4 |
| Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) (<i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i>) | 4 | Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>) | |
| Für Piano forte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet) | 4 | Nº 1. Fuga cromatica | 1 25 |
| Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>) | | Nº 2. Intermezzo | 1 |
| Nº 1. Entrata | 1 | Nº 3. Scherzoso | 1 |
| Nº 2. Agitato | 1 | Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (<i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>) | |
| Nº 3. Canzonetta | 1 | Nº 1. Intermezzo (aus Op. 132) | 1 |
| Nº 4. Andantino | 1 | Nº 2. Romanze (aus Op. 142) | 1 |
| Nº 5. Preludio | 1 | Nº 3. Thema mit Veränderungen (aus Op. 146) | 1 |
| Nº 6. Aria | 1 | (<i>Thème et variations.</i>) | 1 |
| | | Nº 4. Pastorale (aus Op. 154) | 1 |
| | | Nº 5. Canzone (aus Op. 161) | 1 |
| | | Nº 6. Idylle (aus Op. 165) | 1 |

Neue Klaviermusik zu 2 Händen im Verlage von Rob. Forberg in Leipzig

Compositions nouvelles pour piano à 2 mains. ■ New compositions for piano solo.

BARTH, G.

- Op. 29.**
No. 1. Impromptu (H moll) (Si min. Hmin.) 1,—
No. 2. Polonaise (Fis moll) (Fa dièse min. Fis min.) —,75
No. 3. Sérénade (A dur) (La maj. A maj.) 1,—

BEER, Max Josef.

- Op. 21. Sechs Walzer.** (6 waltzes) 2,25

ESCHMANN, J. Carl.

- Op. 65. Novelette in sechs Kapiteln.** (Novelette en 6 chapitres. A little novel in six parts.)
Heft (cah. vol.) 1. No. 1. Auf der Ufenau. Idylle. (Dans Ufenau. On the Ufenau) 2,—
Heft (cah. vol.) 2. No. 2. Märchen-erzählung. (Conte. Tale.) No. 3. Unruhige Zeit. (Temps de trouble. Troubled time) 2,—
Heft (cah. vol.) 3. No. 4. Ballscene. (Scène de bal. On the ball.) No. 5. Auf der Höhe. (Sur la hauteur. On the height.) No. 6. Zwei Jahre später. (Deux années plus tard. Two years later) 3,—
Op. 75. Bagatellen.
Heft (cah. vol.) 1. Allegretto. Im gemächlichen Menuettenschritt. Capriccio. Andante. Etude. Lied. (Pas de menuet. Menuet tempo. Chant. Song) 2,—
Heft (cah. vol.) 2. Allegretto gracioso. Andante. Scherzino. Allegretto. **Op. 78. Freudvoll und leidvoll.** 12 kleine Klavierstücke. (Joie et douleur. 12 morceaux de piano. Joy and sorrow. 12 piano pieces.)
Heft (cah. vol.) 1 2,—
Heft (cah. vol.) 2 2,25

ESIPOFF, Stepan.

- Op. 3. Trois esquisses.**
No. 1. Historiette 1,20
No. 2. Nocturne 1,20
No. 3. Valse fantastique 1,20

FÖRSTER, Alban.

- Op. 26. Am Springquell.** (A la source jaillissante. At the spring-well) 1,40
Op. 27. Drei Stücke in Walzerform. (Trois morceaux de valse. Three pieces in form of waltzers.)
No. 1. B dur. (Si bém. maj. B maj.) 1,40
No. 2. As dur. (La bém. maj. As maj.) 1,40
No. 3. A dur. (La maj. A maj.) 1,40
Op. 60. Liebesfrühling. (Le printemps de l'amour. Love-spring.) Drei lyrische Stücke.
No. 1 — 2 — 3 à 1,—

GODARD, Charles.

- Op. 64. Marche de lansquenets.** (Landknechtmarsch.) Morceau caractéristique 1,50
Op. 65. L'Angelus. (The evening bell.) Méditation 1,50
Op. 66. Danse d'étoiles. (Dance of stars.) Valse 1,50
Op. 67. Prestissimo. Caprice-Galop 1,25
Op. 68. Roses d'avril. Valse mélodique 1,50
Op. 69. Ballet des papillons. (Butterflies ballet) 1,50
Op. 70. Moment de valse. 1,50
Op. 71. Valsein. Humoresque 1,50
Op. 72. Une page de passé. (A souvenir of past-time.) Méditation 1,50
Op. 73. Gazelle légère. Scherzo 1,50
Op. 74. Au Hameau. (In the hamlet.) Idylle 1,50
Op. 75. Les libellules. (Dragon flies.) Blüette 1,50
Op. 76. Mousse d'or. (Golden moss.) Valse impromptu 1,50
Op. 77. Chant nuptiale. Fantaisie 1,50
Op. 78. Silhouettes. Boléro 1,50
Op. 79. Au crépuscule. Improvisation 1,50
Op. 80. La Toledana. Impromptu-Valse 1,50
Op. 81. Poème d'hiver. Méditation 1,50
Op. 82. Causerie. Caprice 1,50
Op. 83. Pensée. Intermède 1,50
Op. 84. Valse épisodique 1,50
Op. 94. Voix célestes. Improvisation 1,50
Op. 95. Feu d'enfer. Marche joyeux 1,50
Op. 96. Blanche fontaine. Valse 1,50
Op. 97. En Yacht. Caprice 1,50
Op. 98. L'Aurore. Mélodie 1,50
Op. 105. Les Aimées. Valse lente 1,50
Op. 106. Appassionata. Prélude 1,50
Op. 107. Dans les bois. Valse sentimentale 1,50
Op. 108. Sérénade à la fiancée. Morceau 1,50
Op. 109. Fleurs printanières. Impromptu 1,50
Op. 110. Chant du séraphin. Romance sans paroles 1,50
Op. 116. Pas si vite. Valse élégante 1,50

GODARD, Charles.

- Op. 117. Méditation espagnole.** 1,50
Op. 122. Sous la feuillée. Impromptu 1,50
Op. 140. Nuage rose. Improvisation 1,50
Op. 141. Impression du soir. Romance 1,50
Op. 142. Tête-à-tête. Idylle 1,50
Op. 143. Autrefois. Romance sans paroles 1,50
Op. 144. Brise de mai. Blüette 1,50
Op. 145. Allées fleuries. Réverie 1,50
Op. 146. Ruissseau murmurant. Etude de salon 1,50
Op. 147. Fleurs d'eau. Valse 1,50
Op. 148. Nuits d'Orient. Nocturne 1,50
Op. 149. Légende ancienne. Morceau de salon 1,50
Op. 150. Rénéda. Morceau poétique 1,50
Op. 151. A vingt ans. Feuille d'album 1,50
Op. 152. En songe. Rondeau 1,50
Op. 153. Jeu de truites. (Forellenspiel.) Poésie musicale 1,50

GRAFF, Alphonse.

- Op. 15. Deux caprices.**
No. 1. A dur. (La maj. A maj.) 1,—
No. 2. F moll. (Fa min. F min.) 1,—

HOCHSTETTER, Caesar.

- Op. 1. Notturmo.** 1,—
Op. 2. 2 Klavierstücke.
No. 1. Gavotte 1,—
No. 2. Scherzo 1,—

JESSEL, Léon.

- Op. 139. Tentation.** (Lockung.) Improvisation 1,20
Op. 142. Marivaudage. (Zärtliche Unterredung.) Feuille d'album 1,20

KIRCHNER, Fritz.

- Op. 79. Zwei Klavierstücke.**
No. 1. Tarantella 1,25
No. 2. Kanzonetta 1,25
Op. 95. Zwei Jägerlieder. (2 chants de chasseur. 2 hunting's songs.)
No. 1 1,—
No. 2 1,—
Op. 117. Zwei Klavierstücke.
No. 1. Gondollera 1,25
No. 2. Saltarello 1,25

KLEFFEL, Arno.

- Op. 37.**
No. 1. Toccata 1,25
No. 2. Lied (Chant. Song) 1,—
No. 3. Sevillana 1,—
No. 4. Gondollera 1,25
Op. 38. Spielmannswesen. (Les mélodies du ménestrier. The minstrel's lays.)
Heft (cah. vol.) 1. No. 1. Morgengruss. (Salut au matin. Salute of the morning.)
No. 2. Fröhliche Wanderschaft. (Joyeux pèlerinage. Joyful peregrination.) No. 3. In der Mühle. (Au moulin. In the mill.) No. 4. Sehnsucht. (Desir ardent. Aspiration.)
Heft (cah. vol.) 2. No. 5. Nachtstück. (Nocturne. Nocturn.) No. 6. Festlicher Zug. (Cortège solennel. Festival cortege.) No. 7. Am Bach. (Près du ruisseau. On the brook.) No. 8. Unter der Linde. (Sous le tilleul. Under the linden-tree) 1,50
Heft (cah. vol.) 3. No. 9. Schalk. (Fripou. Wag.) No. 10. Im Grünen. (A la campagne. In the country.) No. 11. Jagdlied. (La chasse. The chase.) No. 12. Abschied. (L'adieu. The parting) 1,50

KLEINMICHEL, Richard.

- Op. 47. Fünf Mazurkas.** (Cinq mazurkas. Five mazurkas.)
No. 1. B dur. (Si bém. maj. B flat maj.) 1,—
No. 2. A dur. (La maj. A maj.) 1,—
No. 3. D dur. (Ré maj. D maj.) 1,—
No. 4. G moll. (Sol min. G min.) 1,—
No. 5. Es dur. (Mi bém. maj. E flat maj.) 1,—
Op. 61. Moto perpetuo. Sechs brillante Etüden. (Six études brillantes. Six brilliant studies.)
No. 1. Gebundene Passagen. (Passages liés. Leggato passages) 1,—
No. 2. Leichtes Handgelenk. (Poignet déagé. Loose wrist) 1,—
No. 3. Gebrochene Sexten. (Sixtes brisées. Arpeggiated sixths) 1,—
No. 4. Gebrochene Akkorde. (Accords brisés. Arpeggiated chords) 1,—

KLEINMICHEL, Richard.

- Op. 61. Moto perpetuo.**
No. 5. Triller. (Trilles. Shakes) 1,—
No. 6. Gestossene Oktaven. (Octaves détachées. Staccato octaves) 1,—

KRUG, Arnold.

- Op. 3. Vier Phantasiestücke.** (Quatre compositions fantaisistes. Four fantasies.)
No. 1. C dur. (Ut maj. C maj.) 1,50
No. 2. H dur. (Si maj. H maj.) —,75
No. 3. E moll. (Mi min. E min.) 1,—
No. 4. Es dur. (Mi bém. maj. Es maj.) 1,25
Op. 14. Liebesnovelle. (I. Erste Begegnung. II. Liebesweben. III. Geständnis. IV. Epilog. Trennung.) Ein Idyll in vier Sätzen für Streichorchester und Harfe ad libitum. Bearbeitet vom Komponisten. (Une nouvelle d'amour. I. Première entrevue. II. Amour naissant. III. Aveu. IV. Epilogue. Séparation. Idylle en quatre parties pour instruments à cordes avec harpe ad libitum. Love's novel. I. First meeting. II. Flirting love. III. Confession. IV. Epilog. Séparation. An idyll in four parts for bow-orchestra and harp ad libitum. Arranged by the composer) 3,—
Op. 17.
No. 1. Blumenstück. (Fleur. Flower piece) —,75
No. 2. Scherzo con Intermezzo 1,25
No. 3. Notturmo 1,—
Op. 31. Albumblätter. (Feuilles d'album. Album leaves.)
No. 1. Con moto. (In der Weise eines Wiener Walzers) 1,—
No. 2. Quasi Allegretto 1,—
No. 3. Allegretto giocoso 1,—
No. 4. Allegretto 1,—
No. 5. Andante. (Trauermarsch. Marche funèbre. Funeral march) 1,—
No. 6. Andantino 1,—

LAZARUS, Gustav.

- Op. 73. Suite in 4 Sätzen.** (4 morceaux. 4 pieces.)
No. 1. Sehnsucht. (Desir ardent. Longing) 1,50
No. 2. Vision 1,—
No. 3. Wiedersehen. (Revoir. Meeting again) 1,—
No. 4. Menuet 1,—

LEWY, Charles.

- Op. 55. Villa Giulia.** Morceau 2,—
Op. 56. Impromptu 1,75

MEYER-OLBERSLEBEN, Max.

- Op. 19. Aus launigen Stunden.** (Moments joyeux. Hours of merriment.)
No. 1. Dolce far niente 1,—
No. 2. Burleske 1,—
No. 3. Novellette 1,—
Op. 20. Aus meinem Skizzenbuche. (Esquisses musicales. From my sketch-book.)
No. 1. Spielende Mücken. (Jeu des mouches. Humming of the bee) 1,50
No. 2. Humoreske 1,50
No. 3. Ein Walzer 1,50
Op. 39. Aus den Tagen der Minnesänger. Vier Stimmungsbilder zu altdeutschen Dichtungen. (Des jours des troubadours. 4 morceaux. From minstrel's times. 4 pieces.)
No. 1. Im süßen Malen, zu einem Texte von Walther von der Vogelweide. (Au beau mois de mai. In may-month) 1,—
No. 2. Minnelied, zu einem Texte von Wernher von Tegernsee. (Chant d'amour. Love-song) 1,—
No. 3. Ringelreihen, zu einem Texte von Konrad von Kilchberg. (Ronde. Roundelay) 1,—
No. 4. Der fröhliche Zecher, zu einem Volksliede des XVI. Jahrhunderts. (Le joyeux buveur. The gay drinker) 1,—
Op. 42. Arabesken. (Arabesques.) Fünf Klavierstücke.
No. 1. Andantino 1,—
No. 2. Allegro 1,—
No. 3. Moderato 1,—
No. 4. Adagio 1,—
No. 5. Vivace 1,—

NICOLE, Louis.

- Op. 52. Romance sans paroles.** 1,25
Op. 70. Intermezzo 1,25

SCHORCHT, H.

- Op. 4. Deux mazurkas.**
No. 1 1,—
No. 2 1,—

SCHYTTE, Ludwig.

- Op. 121. Vier Tonskizzen.** (4 esquisses musicales. 4 musical sketches.)
No. 1. Wiener Walzer. (Valse viennoise. Vienna Waltz) 1,50
No. 2. Schwedische Fantasia. (Fantaisie suédoise. Swedish fantasia) 1,50

SCHYTTE, Ludwig.

- Op. 121. Vier Tonskizzen.**
No. 3. Klänge aus Tyrol. (Voix du Tyrol. Sounds from Tyrol) 1,50
No. 4. Nordischer Brautzug. (Cortège nuptial norvégien. Norwegian bridal procession) 1,50

SILAS, E.

- Op. 108. Gavotte.**
No. 6. F dur. (Fa maj. F maj.) 1,50

STAEGER, Alexander.

- Op. 3. Von Lenz und Liebe.** (Printemps et amour. Spring and love.)
No. 1. Malenglück. (Bonheur en mai. Happiness in the may) 1,25
No. 2. Lenznacht. (Nuit de printemps. Spring-night) 1,25
No. 3. Frohe Waldfahrt. (Joyeux voyage. Merry forest-excursion) 1,50

ZAREMBSKI, Jules.

- Op. 22. Berceuse.** (Lullaby) 1,50
Op. 24. Valse caprice 2,50
Op. 25. Tarantella 2,50
Op. 26. Sérénade espagnole. (Spanish serenade) 1,50

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Eingezeichnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (*Dix trios pour l'orgue. Ten trios for organ.*) M. Pf.

Heft 1
Heft 2

Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (*Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 98. Sonate N° 4 in A-moll für Orgel. (Tempo moderato. Intermezzo, Fuga cromatica.) (*Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (*Cinq hymnes pour choeur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.*)

Heft 1. N° 1. Pater noster. (*Vater unser.*)
N° 2. Jam sol recedit. (*Schon weicht der Sonne Flammenstrahl.*)
N° 3. Salvete flores martyrum. (*Euch Martyrblüthen, Gruss!*)

Heft 2. N° 4. Salve regina. (*Gruss! Himmelskönigin.*)
N° 5. Christus factus est. (*Christus ward für uns geboren.*)

Op. 132. Sonate N° 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (*Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 142. Sonate N° 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (*Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 146. Sonate N° 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (*Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.*)
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Op. 148. Sonate N° 11 in D-moll für Orgel. (Agitato. Intermezzo und Fuge.) (*Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 154. Sonate N° 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (*Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 161. Sonate N° 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (*Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 165. Sonate N° 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) (*Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 167. Meditationen. Zwölf Orgelvorträge. (*12 morceaux pour l'orgue. 12 organ-pieces.*)

N° 1. Entrata
N° 2. Agitato
N° 3. Canzonetta
N° 4. Andantino
N° 5. Preludio
N° 6. Aria

N° 7. Intermezzo
N° 8. Alla marcia
N° 9. Tema variato
N° 10. Passacaglia
N° 11. Fugato
N° 12. Finale

Op. 167. Meditationen. Zwölf Orgelvorträge. (*12 morceaux pour l'orgue. 12 organ-pieces.*) M. Pf.

N° 7. Intermezzo
N° 8. Alla marcia
N° 9. Tema variato
N° 10. Passacaglia
N° 11. Fugato
N° 12. Finale

Op. 168. Sonate N° 15 in D-dur für Orgel. (Phantasie, Adagio, Introduction und Récercare.) (*Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 175. Sonate N° 16 in Gis-moll für Orgel. (Allegro moderato, Skandinavisch, Introduction u. Fuge.) (*Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.*)
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 177. Concert für Orgel. (N° 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (*2ème Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.*)

Partitur
Orchesterstimmen
(Duplirstimmen: Viol. I, II, Va., Vc., u. B. à 90 Pf. no.)

Orgelstimme
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)

Op. 181. Fantasie-Sonate N° XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) (*Fantaisie-Sonate pour l'orgue. N° XVII en Si maj. Fantasia-Sonata for organ. N° XVII in H-maj.*)

Op. 188. Sonate N° XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (*Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.*)

Op. 189. Zwölf Trios für Orgel. (*Douze trios pour l'orgue. Twelve trios for organ.*)

Heft 1. (Andantino amabile, Moderato, Allegretto, Quasi Adagio.)
Heft 2. (Moderato, Allegretto, Moderato, Alla breve.)
Heft 3. (Con moto, Andantino, Adagio, Andantino.)

Op. 193. Sonate N° 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) (*Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.*)

Op. 196. Zur Friedensfeier. Sonate N° 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (*A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.*)

Einzelstücke aus seinen Orgelsonaten. (*Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.*)

N° 1. Fuga cromatica
N° 2. Intermezzo
N° 3. Scherzoso

Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (*Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.*)

N° 1. Intermezzo (aus Op. 132)
N° 2. Romanze (aus Op. 142)
N° 3. Thema mit Veränderungen (aus Op. 146)
(*Thème et variations.*)

N° 4. Pastorale (aus Op. 154)
N° 5. Canzone (aus Op. 161)
N° 6. Idylle (aus Op. 165)

Phantasie.

Jos. Rheinberger, Op. 188.

Grave. $\text{♩} = 58.$

Orgel.

Anmerkung. *ff* volles Werk.*f* volles Werk ohne Mixturen,*mf* Principal 8' und Octav 4' oder volles II. Manual.*p* einige sanfte Register,*pp* Salicional 8' und Dolce 4',

Pedal immer in entsprechender Stärke.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line.

Second system of musical notation, measures 5-8. The key signature remains two sharps. The right hand continues with intricate melodic patterns, while the left hand provides harmonic support with chords and moving lines.

Third system of musical notation, measures 9-12. The key signature changes to three sharps (F#, C#, and G#). Measure 9 contains triplets in the right hand. Measure 10 is marked *rit.* (ritardando). The system concludes with a double bar line and a key signature change to three flats (Bb, Eb, and Ab).

Fourth system of musical notation, measures 13-16. The key signature is three flats. The tempo is marked $(\text{♩} = 66)$. The first measure of this system is marked *pp* (pianissimo). The word *dolce* (dolce) is written above the right hand in the second measure. The system ends with a triplet in the right hand.



The first system of musical notation consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features a melodic line in the upper voice with various intervals and a bass line with sustained notes and some movement. A dynamic marking of *mf* (mezzo-forte) is present in the upper voice, and a *p* (piano) marking is at the end of the system.



The second system of musical notation continues the piece with three staves. It features more complex melodic lines with slurs and ties, and a bass line with some rests and moving notes. The key signature remains four flats.



The third system of musical notation shows further development of the melodic and harmonic material. The upper voice has a series of eighth notes, while the bass line has some rests and moving notes. The key signature remains four flats.



The fourth system of musical notation concludes the piece. It features a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic marking. The music ends with a final chord in the upper voice and a bass line with some movement. The key signature changes to three flats (B-flat, E-flat, A-flat) in the final measure.

Tempo I.

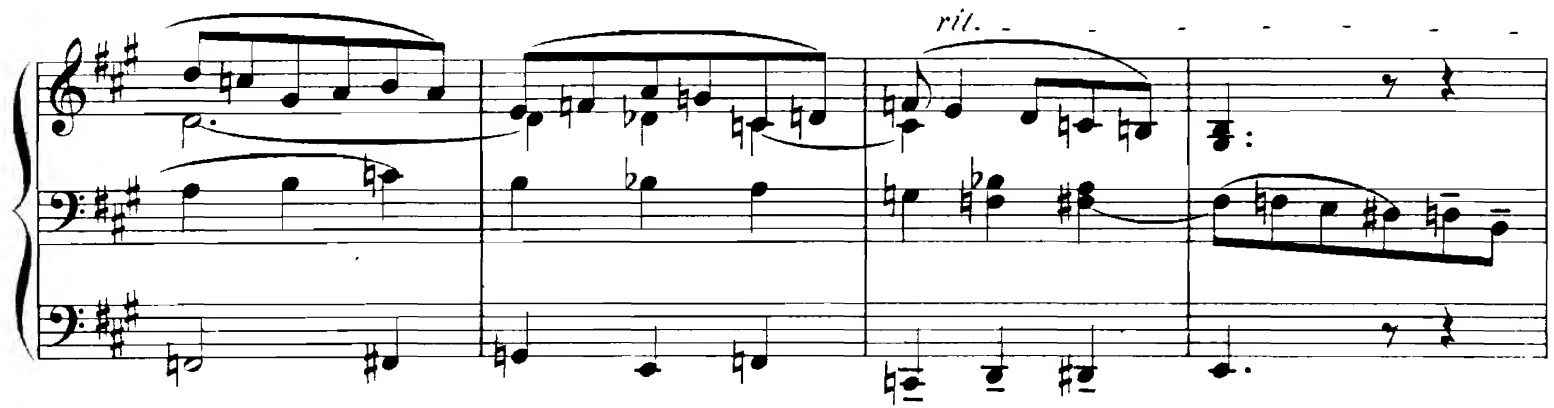
A musical score for piano, marked "Tempo I." and "ff". The score is written for three systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The first system begins with a forte (ff) dynamic marking. The music features complex melodic lines with many accidentals (sharps and naturals) and various rhythmic values including eighth and sixteenth notes. The second system continues the melodic development. The third system includes a trill (tr) marking above a note in the treble staff. The fourth system concludes the piece with a final cadence, marked with a double bar line and a repeat sign.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is in treble clef and contains chords and some moving lines. The bottom staff is in bass clef and contains a simple bass line with eighth and sixteenth notes.



The second system of musical notation consists of three staves. The top staff continues the melodic line with various note values and rests. The middle staff contains chords and some moving lines. The bottom staff continues the bass line with eighth and sixteenth notes.



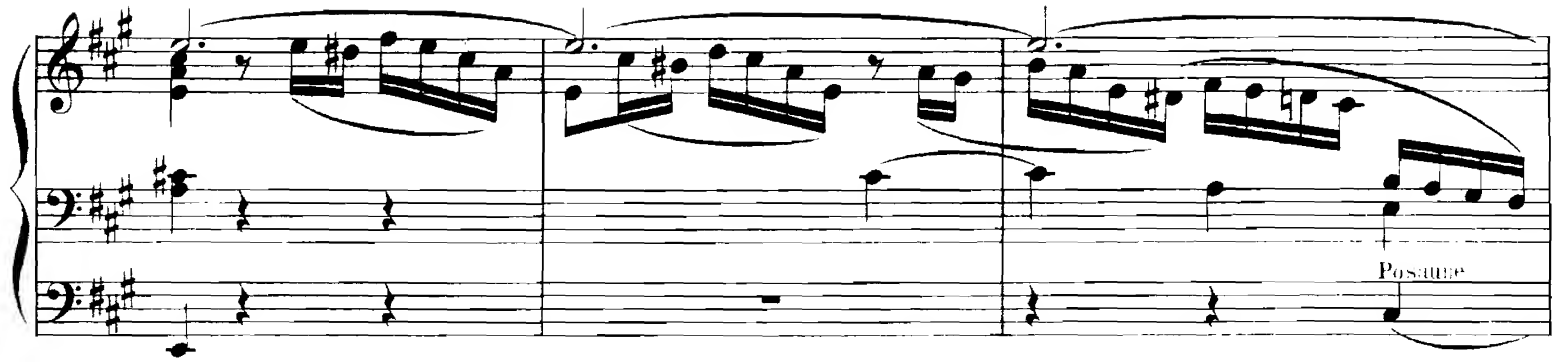
The third system of musical notation consists of three staves. The top staff features a melodic line with a *rit.* (ritardando) marking above it. The middle staff contains chords and some moving lines. The bottom staff continues the bass line with eighth and sixteenth notes.



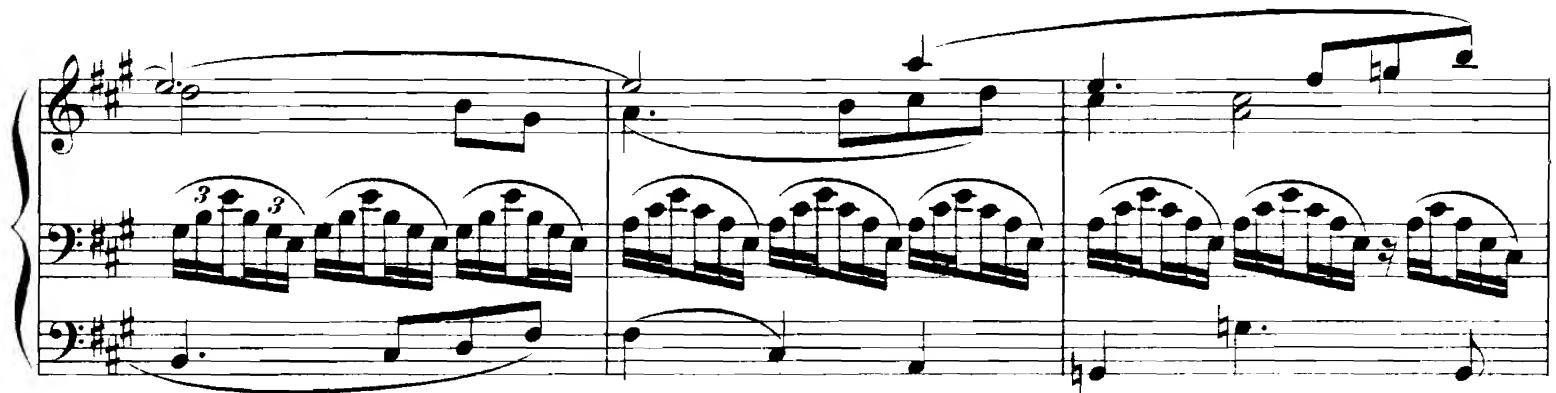
The fourth system of musical notation consists of three staves. The top staff features a melodic line with a *a tempo* marking above it. The middle staff contains chords and some moving lines. The bottom staff continues the bass line with eighth and sixteenth notes.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs) and a key signature of two sharps (F# and C#). The notation includes various musical elements such as notes, rests, slurs, and articulation marks.

The first system features a piano (*p*) dynamic marking in the right hand. The second system includes a mezzo-forte (*mf*) dynamic marking in the right hand. The third system features a forte (*f*) dynamic marking in the right hand. The fourth system includes a *rit.* (ritardando) marking followed by a *a tempo* marking, and a fortissimo (*ff*) dynamic marking in the right hand. The fifth system continues the musical development.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and key of D major. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A Posanne part is indicated in the bass line.




Second system of musical notation, continuing the piece. The right hand features a melodic line with eighth notes and quarter notes. The left hand includes a triplet of eighth notes in the first measure, followed by a series of chords and single notes.



Third system of musical notation, marked *maestoso*. The right hand plays a melodic line with eighth notes and quarter notes. The left hand features a series of chords and single notes, with a triplet of eighth notes in the first measure.



Fourth system of musical notation, continuing the piece. The right hand plays a melodic line with eighth notes and quarter notes. The left hand features a series of chords and single notes, with a triplet of eighth notes in the first measure.

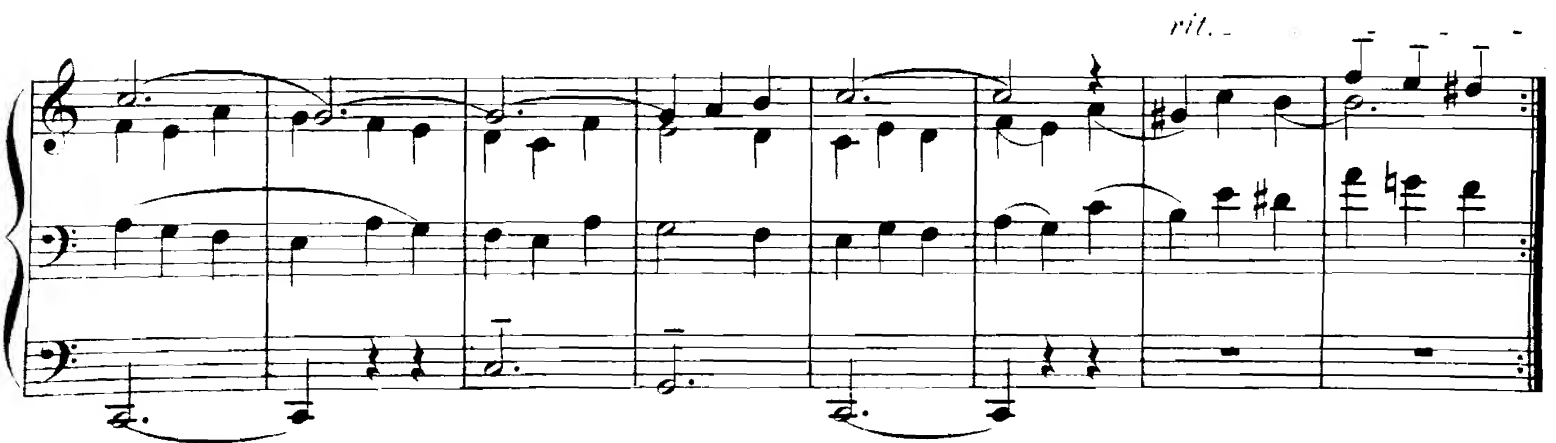


Fifth system of musical notation, marked *rit.* (ritardando). The right hand plays a melodic line with eighth notes and quarter notes. The left hand features a series of chords and single notes, with a triplet of eighth notes in the first measure.

Capriccio.

Agitato. $\text{♩} = 60.$

The musical score is written for piano and consists of four systems of music. The first system begins with a piano introduction marked *f* (forte). The tempo is marked *Agitato* with a tempo of 60 quarter notes per minute ($\text{♩} = 60.$). The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like *ff* (fortissimo) at the end of the piece.



a tempo

f

ff

rit. - *mf*

a tempo

mf

f

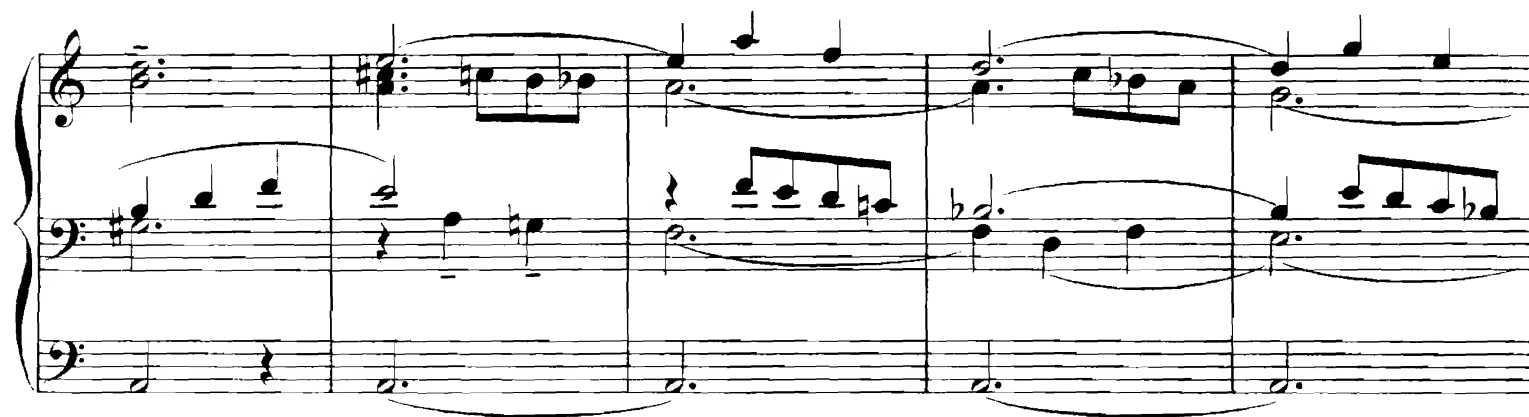
ff

5105

The musical score is written for piano and consists of five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The key signature changes from one sharp (F#) to two sharps (F# and C#). The piece concludes with a double bar line and a repeat sign, followed by two first and second endings.

rit.

1. 2.



Idylle.

Andantino pastorale. ♩ = 116.

The musical score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat major). The time signature is 3/8. The tempo is marked 'Andantino pastorale' with a metronome marking of 116. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system includes a piano (*pp*) dynamic and a tempo change to 'poco rit.' followed by 'a tempo'. The third system continues the melodic and harmonic development. The fourth system concludes with a 'poco rit.' marking. The score is a pastoral piece, characterized by its gentle tempo and simple, flowing lines.

a tempo

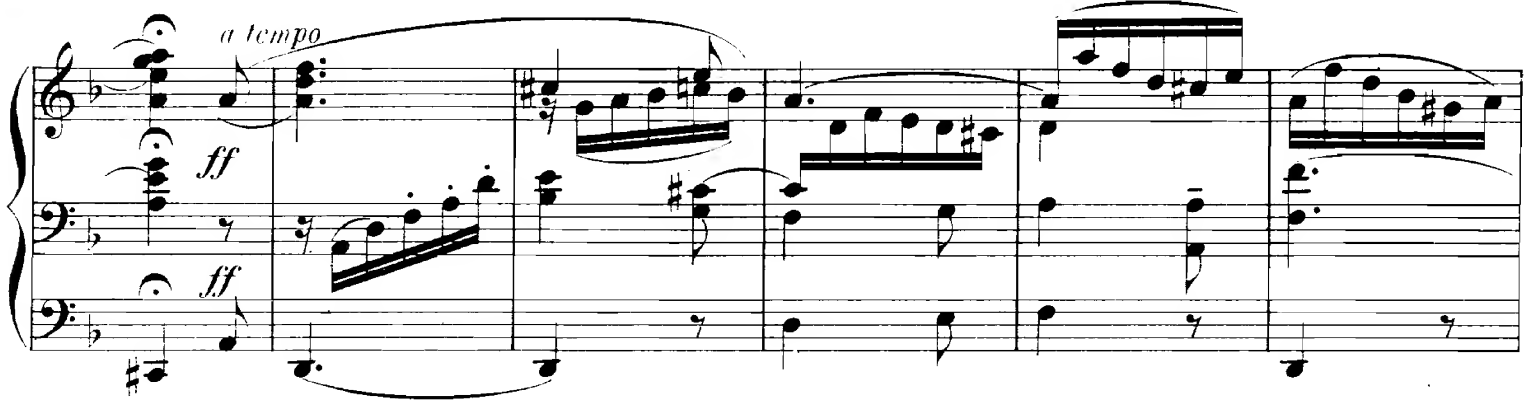
f

poco rit.


a tempo



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The system begins with a melodic line in the top staff, followed by a series of chords and moving lines in the middle and bottom staves. A *rit.* (ritardando) marking is placed above the final measure of the system.



The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The system begins with a *ff* (fortissimo) dynamic marking in the top staff, followed by a series of chords and moving lines in the middle and bottom staves. An *a tempo* marking is placed above the first measure of the system.



The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The system begins with a melodic line in the top staff, followed by a series of chords and moving lines in the middle and bottom staves.



The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The system begins with a melodic line in the top staff, followed by a series of chords and moving lines in the middle and bottom staves.



The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The system begins with a melodic line in the top staff, followed by a series of chords and moving lines in the middle and bottom staves. A *mf* (mezzo-forte) dynamic marking is placed in the middle staff, and a *p* (piano) dynamic marking is placed in the bottom staff. A *rit.* (ritardando) marking is placed above the final measure of the system.

a tempo

p

pp

poco rit

a tempo


poco rit. - - - a tempo



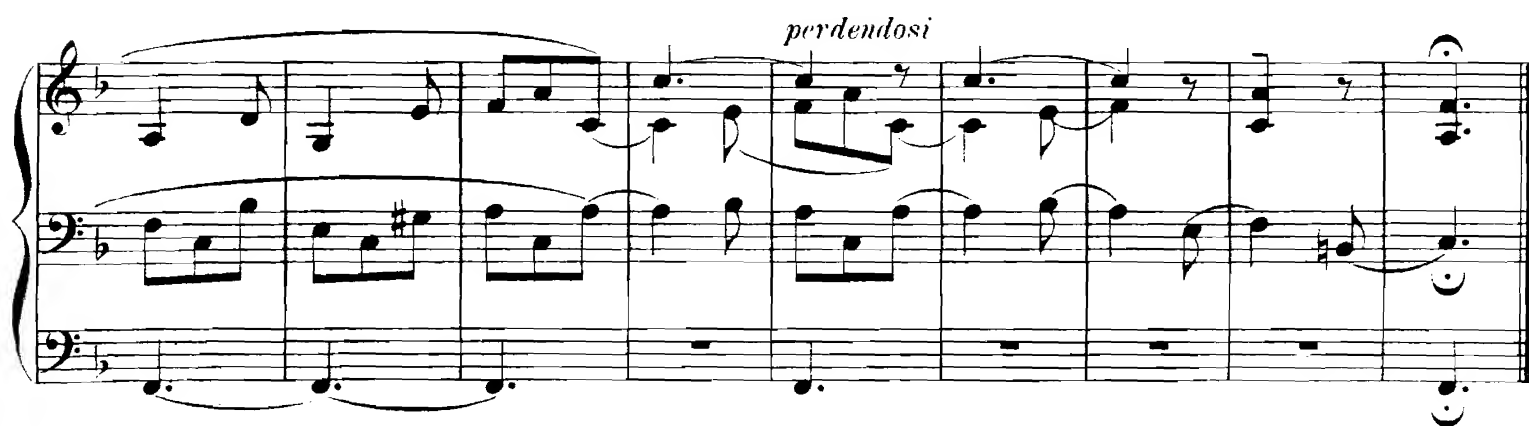
First system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes a *mf* dynamic marking.



Second system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes *mf* and *f* dynamic markings.



Third system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes *ff* and *pp* dynamic markings. A *(Subbass)* marking is present in the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The music is in 2/4 time and includes a *perdendosi* marking.

Finale.

Con moto. $\text{♩} = 63.$

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The key signature is A major, indicated by three sharps (F#, C#, G#). The tempo is marked 'Con moto' with a quarter note equal to 63 beats per minute. The score includes various musical notations such as dynamics (f), articulation (tr, ten.), and phrasing slurs. The first system begins with a forte (f) dynamic. The second system features a tenuto (ten.) marking. The third system includes a tenuto (ten.) marking and a trill (tr). The fourth system also includes a trill (tr). The score concludes with a final cadence in the bass staff.



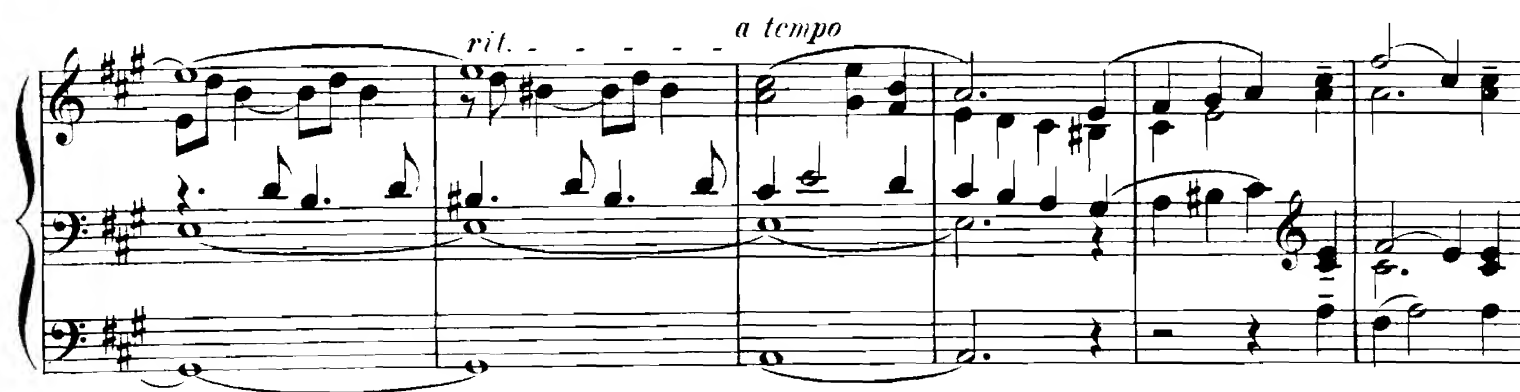
First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music includes a forte (*ff*) dynamic marking and a trill (*tr*) in the bass line.



Second system of musical notation, continuing the piece with various melodic and harmonic developments.



Third system of musical notation, showing further melodic and harmonic progression.



Fourth system of musical notation, featuring a tempo change indicated by *rit.* (ritardando) and *a tempo* (return to original tempo).



Fifth system of musical notation, concluding the piece with a piano (*p*) dynamic marking.




First system of musical notation. The top staff (treble clef) contains a melodic line with a *mf* dynamic marking. The middle staff (bass clef) contains a melodic line with a *tr* (trill) marking and a *mf* dynamic marking. The bottom staff (bass clef) contains a melodic line with a *p* (piano) dynamic marking. The text "(Principal)" is written below the middle staff.



Second system of musical notation. The top staff (treble clef) contains a melodic line. The middle staff (bass clef) contains a melodic line. The bottom staff (bass clef) contains a melodic line. The *mf* dynamic marking is present at the beginning of the middle staff.



Third system of musical notation. The top staff (treble clef) contains a melodic line. The middle staff (bass clef) contains a melodic line. The bottom staff (bass clef) contains a melodic line. The *f* dynamic marking is present at the beginning of the middle staff.



Fourth system of musical notation. The top staff (treble clef) contains a melodic line. The middle staff (bass clef) contains a melodic line. The bottom staff (bass clef) contains a melodic line. The *ff* dynamic marking is present at the beginning of the middle staff.

First system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff contains a series of chords and a single note. A dynamic marking *f* is placed below the bass staff.

Second system of musical notation. The treble staff features a triplet of eighth notes. The bass staff has a melodic line. Dynamic markings *mf* and *p* are present. A tempo marking *poco rit.* is written above the treble staff.

Third system of musical notation. The treble staff has a melodic line. The bass staff contains a series of chords. Dynamic markings *pp* and *mf* are present. A tempo marking *a tempo* is written above the treble staff.

Fourth system of musical notation. The treble staff has a melodic line. The bass staff contains a series of chords and a melodic line. Dynamic markings *f* and *p* are present.



First system of musical notation. The key signature is two sharps (F# and C#). The music is written for a grand staff (treble and bass clefs). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The first staff contains a melodic line with a slur and a fermata. The second staff contains a melodic line with a slur and a fermata. The third staff contains a melodic line with a slur and a fermata. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *tr*. The third staff has a dynamic marking of *p*. The first staff has a tempo marking of *(Princip.)*.



Second system of musical notation. The key signature is two sharps (F# and C#). The music is written for a grand staff (treble and bass clefs). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The first staff contains a melodic line with a slur and a fermata. The second staff contains a melodic line with a slur and a fermata. The third staff contains a melodic line with a slur and a fermata. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mf*.

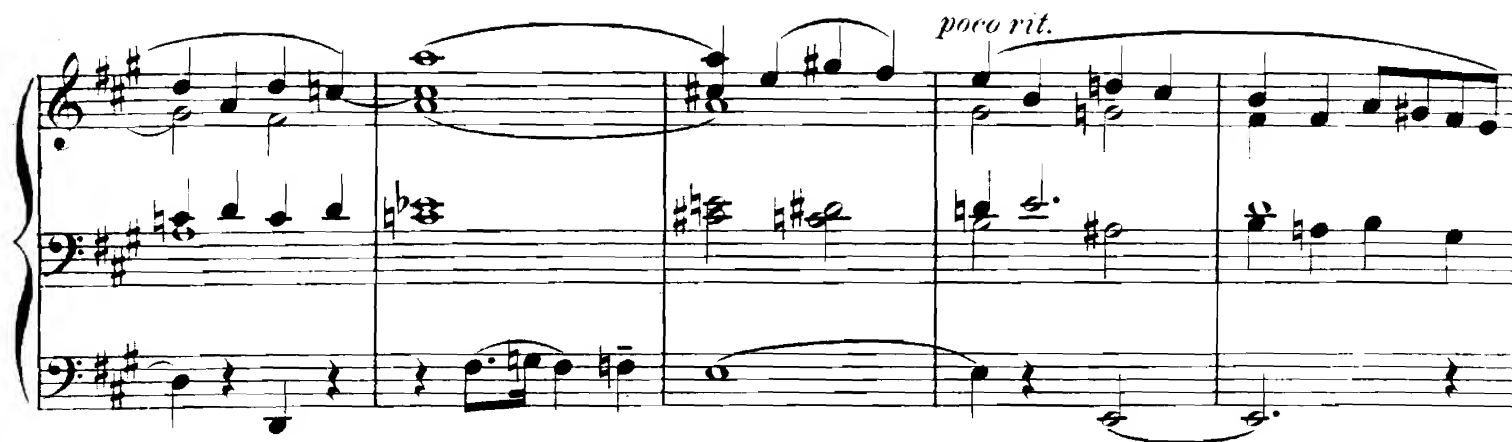


Third system of musical notation. The key signature is two sharps (F# and C#). The music is written for a grand staff (treble and bass clefs). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The first staff contains a melodic line with a slur and a fermata. The second staff contains a melodic line with a slur and a fermata. The third staff contains a melodic line with a slur and a fermata. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*.



Fourth system of musical notation. The key signature is two sharps (F# and C#). The music is written for a grand staff (treble and bass clefs). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The first staff contains a melodic line with a slur and a fermata. The second staff contains a melodic line with a slur and a fermata. The third staff contains a melodic line with a slur and a fermata. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *ff*.

poco rit.



This system contains four measures of music. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together, and a final half-note chord. The bass staff provides harmonic support with chords and a few moving lines. The key signature has two sharps (F# and C#).

a tempo



This system contains five measures of music. The treble staff continues the melodic development with various note values and rests. The bass staff has a more active line with eighth notes and chords. The key signature remains two sharps.

ten.



This system contains five measures of music. The treble staff shows a continuation of the melodic theme. The bass staff features a more complex rhythmic pattern with eighth notes. The key signature remains two sharps.

ten.
mf



This system contains five measures of music. The treble staff continues the melodic line. The bass staff has a more active line with eighth notes and chords. The key signature remains two sharps.



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various chords and melodic lines, with a dynamic marking of *p* (piano) in the second measure.



Second system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various chords and melodic lines, with dynamic markings of *poco rit.* (poco ritardando) and *a tempo* (return to tempo) in the first measure, and *ff* (fortissimo) in the second measure.



Third system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various chords and melodic lines, with a dynamic marking of *ff* (fortissimo) in the first measure.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various chords and melodic lines, with a dynamic marking of *ff* (fortissimo) in the first measure.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various chords and melodic lines, with a dynamic marking of *ff* (fortissimo) in the first measure.



Andante molto.

dolce

The first system of the musical score is for the tempo 'Andante molto. dolce'. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The treble staff begins with a piano (*p*) dynamic and features a melodic line with a triplet of eighth notes. The grand staff provides harmonic support with chords and moving lines. The bass staff has a few notes, including a triplet of eighth notes. The system concludes with a *pp* (pianissimo) dynamic marking.

The second system is marked 'Grave.' and continues the composition. It features the same three-staff layout. The treble staff has a *ff* (fortissimo) dynamic marking. The grand staff and bass staff also contain *ff* markings. The music is characterized by slower, more sustained notes and chords, with some melodic movement in the treble and bass staves.

The third system continues the musical piece. It maintains the three-staff structure. The treble staff shows a melodic line with some grace notes. The grand staff and bass staff provide harmonic accompaniment with chords and moving lines. The system ends with a *rit.* (ritardando) marking.

The fourth system is marked 'rit.' and is the final system on the page. It continues the three-staff format. The treble staff features a melodic line with a grace note. The grand staff and bass staff provide harmonic support. The system concludes with a final chord in the treble and bass staves.

Orgel-Musik.

Musique pour l'orgue. Organ-Music.

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.

- Op. 177. Concert für Orgel (No. II in Gmoll) mit Begl. des Streichorchest., 2 Hörnern, Trompeten u. Pauken. (2ième concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.)
Partitur netto 6 —
Orchesterstimmen 6 —
Orgelstimme 3 —

II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

Bach, Joh. Seb.

- Andante. Aus dem italienischen Concert. Für Violine und Orgel eingerichtet von Herm. Kretzschmar. Dmoll. (Du concert italien en Rémin. From the italian concert. Dmin.) 1 30

Beethoven, L. van.

- Zwei Sätze für Violine und Orgel (oder Harmonium) eingerichtet von A. W. Gottschalg. (2 morceaux pour violon et orgue. 2 pieces for violin and organ.)
No. 1. Adagio (aus Op. 24) 1 —
No. 2. Moderato grazioso (aus Op. 30) 2 —

Rheinberger, Josef.

- Op. 150. Sechs Stücke für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.)
No. 1. Thema mit Veränderungen. (Th. et variations) 2 40
No. 2. Abendlied. (Chant du soir. Evening song) 1 20
No. 3. Gigue 2 40
No. 4. Pastorale 1 50
No. 5. Elegie 1 20
No. 6. Ouverture 3 —

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.

- Drei Stücke aus Op. 150 für Violoncello und Orgel. (3 morceaux pour violoncelle et l'orgue. 3 pieces for violoncello and organ.)
No. 1. Abendlied. (Chant du soir. Evening song) 1 20
No. 2. Pastorale 1 20
No. 3. Elegie 1 50

IV. Für Orgel und Blasinstrumente.

(Orgue et instruments à vent. Organ and windinstruments.)

Gumbert, Friedrich.

- Transcriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). (Duo pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
(Heft 18.) Bach, Air. Aus d. Orchestersuite. Ddur. (Rémaj. Dmaj.) 1 —
(Heft 20.) Händel, Andante. Largo. Adagio 1 25
(Heft 22.) Weber, Adagio 1 —
(Heft 25.) Leclair, J. M., Largo 75 —
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) 1 —
(Heft 31.) Bach, Sarabande 1 —
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) 1 —
(Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) 1 25
(Heft 38.) Schumann, Rob., Stüb' Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) 1 25

Rheinberger, Josef.

- Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ) 1 50

Schubert, Louis.

- Op. 41. Adagio religioso für Cornet à pistons u. Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-a-pistons and organ) 1 25

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb.

- Drei Stücke aus dem Magnificat f. d. Orgel übertragen v. Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)
No. 1. Arie. Emoll. (Mi mineur. E minor) 75 —
No. 2. Arie. Edur. (Mi majeur. E major) 75 —
No. 3. Chor. Ddur. (Chœur. Ré majeur. Choir. D major) 1 —

Beethoven, Ludwig v.

- Op. 48. Sechs Lieder von Gellert. (Bitte. Die Liebe des Nächsten. Vom Tode. Die Ehre Gottes in der Natur. Gottes Rath und Vorsehung. Busslied.) Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab) 1 50

Bibl, Rudolf.

- Op. 74. Erste Sonate für Orgel in Dmoll. (1re sonate pour l'orgue en Rémin. 1st sonata for organ in Dmin.) 3 —

Boslet, L.

- Op. 14. Arioso und Fugato für Orgel 1 —
Op. 15. Sonate in Bmoll für Orgel. (Sonate en si bém. min. pour l'orgue. Sonata for organ in B minor) 3 —
Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ) 3 —

Buxtehude, Dietrich.

- Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauche herausgeg. v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés d'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)
No. 1. Emoll. (Mi mineur. E minor) 1 80
No. 2. Edur. (Mi majeur. E major) 1 —
No. 3. Ddur. (Ré majeur. D major) 1 80

Haas, J. de.

- Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ) 50 —

Händel, G. F.

- Concert für Orgel mit Orchester (Gmoll). Für Orgel allein (Solo) zum Concertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.] Arr. p. l'orgue seul par R. Schaab. Concert for the org. with orchestra [Gmin.]. Arr. for organ-solo by R. Schaab) 2 50

Kretzschmar, Hermann.

- Op. 4. Drei Postludien für Orgel zum Gebrauche bei Trauungen u. Concerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts) 2 —
Op. 8. Technische Studien für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)
Heft 1 1 80
Heft 2 1 80
Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ) 2 —

Lachner, Franz.

- Op. 62. Introduction u. Fuge (Dmoll) für Orgel. (Introduction et fugue pour l'orgue [Rémin.]. Introduction and fugue for organ [Dmin.]) 1 25

Mendelssohn-Bartholdy, F.

- Op. 54. Variations sérieuses. Für Orgel zum Concertgebrauch arr. von Rob. Schaab. (Variations sérieuses. Arr. pour l'orgue seul par R. Schaab. Serious variations. Arr. for organ solo by R. Schaab) 2 —

Merkel, Gustav.

- Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelconcerten. (Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts) 2 25

Papperitz, Robert.

- (Organist zu St. Nicolai und Lehrer am Königl. Conservatorium der Musik.)
Op. 15. Choralstudien für die Orgel. (Zunächst für die Schüler des Kgl. Conservatoriums der Musik zu Leipzig.) (Études de l'orgue pour les élèves du Conservatoire de musique de Leipzig. Organ-studies for the pupils of the roy. Conserv. of music in Leipzig.)
Heft 1 2 —
Heft 2 2 —
Heft 3, 4, 5 2 —

Plütti, Carl.

- Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
Heft 1. (Ach bleib' mit deiner Gnade. Ein' feste Burg ist unser Gott. Herzlich lieb hab' ich dich, o Herr. Lobt Gott, ihr Christen. O Haupt voll Blut und Wunden. Schmücke dich, o liebe Seele) 1 30
Heft 2. (Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme) 1 30

Reinecke, Carl.

- Op. 128. In Memoriam. Introduction und Fuge mit Choral für grosses Orchester. Arrangement für Orgel von Rob. Schaab. (In Memoriam. Introduction et fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab) 1 50

Rheinberger, Josef.

- Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.)
Heft 1 1 —
Heft 2 1 —
Op. 88. Pastoral-Sonate in Gdur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Solmaj. Pastoral sonata for organ. Gmaj.) 4 —
Op. 98. Sonate No. 4 in Amoll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. Amin.) 4 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)
Heft I. [No. 1. Pater noster. (Vater unser.) No. 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.) No. 3. Salvete flores martyrum. (Euch Martyrblüthen, Gruss)] 1 25
Heft II. [No. 4. Salve regina. (Gruss! Himmelskönigin.) No. 5. Christus factus est. (Christus ward für uns geboren)] 1 25

Rheinberger, Josef.

- Op. 132. Sonate No. 8 in Emoll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. Emin.) 4 —
Op. 142. Sonate No. 9 in Bmoll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. Bflatmaj.) 4 —
Op. 148. Sonate No. 10 in Hmoll für Orgel. (Präludium, Fuge, Fantasie und Finales.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. Emin.) 4 —
Op. 148. Sonate No. 11 in Dmoll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. Dmin.) 4 —
Op. 154. Sonate No. 12 in Desdur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. Dflatmaj.) 4 —
Op. 161. Sonate No. 13 in Esdur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. Eflatmaj.) 4 —
Op. 165. Sonate No. 14 in Cdur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Utmaj. 14th sonata for organ. Cmaj.) 4 —
Op. 167. Meditationen. Zwölf Orgelvorträge. (12 morceaux pour l'orgue. 12 organ-pieces.)
No. 1. Entrata 1 —
No. 2. Agitato 1 —
No. 3. Canzonetta 1 —
No. 4. Andantino 1 —
No. 5. Präludio 1 —
No. 6. Aria 1 —
No. 7. Intermezzo 1 —
No. 8. Alla marcia 1 —
No. 9. Thema variato 1 —
No. 10. Passacaglia 1 —
No. 11. Fugato 1 —
No. 12. Finales 1 —
Op. 168. Sonate No. 15 in Ddur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. Dmaj.) 4 —
Op. 175. Sonate No. 16 in Gismoll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in Gsharp minor) 4 —
Op. 181. Fantasie-Sonate No. 17 in Hdur für Orgel. (Fantaisie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in Bmaj.) 4 —
Op. 188. Sonate No. 18 in Adur für Orgel. (18ième sonate en La maj. pour l'orgue. 18th sonata for organ in A maj.) 4 —
Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)
Heft 1 1 50
Heft 2 1 50
Heft 3 1 50

Einzelsätze aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)

Schaab, Rob.

- Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)
Op. 118. Heft 1 2 —
Op. 119. Heft 2 2 50
Op. 121. Heft 3 2 50

Schneider, Friedrich.

- Drei Stücke aus dem Charfreitags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio Gethsemane and Golgatha. Arranged for organ by R. Schaab.)
No. 1. Chor (Chœur. Choir): „Unsere Harfe ist zur Klage geworden“ 75 —
No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ 50 —
No. 3. Schlusschor (Chœur. Choir): „Würdig ist das Lamm“ 75 —

Wolf, Alexander.

- Op. 2. 3 Trios f. Orgel. (3 Trios pour l'orgue. 3 organ-trios) 1 —

Woyrsch, Felix.

- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prelude for organ) 1 50

Tschalkowsky, P.

- Allegro con grazia aus der Symphonie pathétique (No. VD). Für Orgel arrangirt von Frederick G. Shinn. 1 50

Wolf, Alexander.

- Op. 2. 3 Trios f. Orgel. (3 Trios pour l'orgue. 3 organ-trios) 1 —

Woyrsch, Felix.

- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prelude for organ) 1 50

Nachtrag.

Birn, Max.

- Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-Pastoral for organ.) 1 25

Reger, Max.

- Op. 27. Phantasie für Orgel über den Choral: „Ein' feste Burg ist unser Gott“ 2 —
Op. 29. Phantasie und Fuge (C-moll) für Orgel. (Fantasie et fugue pour l'orgue en ut maj. Fantasia and fugue for organ in Cmaj.) 2 —

Rheinberger, Josef.

- Op. 193. Sonate No. 19 in Gmoll für Orgel. (Präludium, Provençalisch, Introduction und Finales.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in Gminor) 4 —
Op. 196. Zur Friedensfeier. Sonate No. 20 in Fdur für Orgel. (Präludium, Intermezzo, Pastorale, Finales.) (A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in Fmaj.) 4 —

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER.

EINGEZEICHNET IN DAS VEREINS-ARCHIV.

ROB. FORBERG, LEIPZIG.